

Journalist Clyde Sanger, who spoke at McGill yesterday on the Zimbabwean people's struggle for land rights, with Dr. Nathan Shamuyarira, now Zimbabwe's Minister of Information.

Administration charged with mail interception

by Harold Koblin

The McGill Campus Services department has intercepted mail sent to left-wing campus groups, an official at Open House charged last week.

"In June, I sent a letter from Open House to all of the clubs recognized by Students' Society. On that list is the Workers' Communist Party, the McGill Friends of Albania and, I believe, the International Socialists.

"About a week after I sent it off I got a call from someone who did not identify himself at first and said he had in his possession three letters from Open House, and asked if I was responsible."

The caller then asked the official why s/he had sent these letters, then identified himself as A.J. Rostaing, director of Campus Services.

"I said: I'm sending these letters because I sent one to every group on campus. He said, well, we like to keep an eye on these groups.

"I don't think Mr. Rostaing had opened the mail, because if he had opened it he wouldn't have called me because he would have realized that it was just a form letter and there was nothing obnoxious about the contents," said the official, who is sure that Rostaing's discovery of the letters wasn't coincidental.

The official is fairly certain that the call came from Rostaing. "That was the first time I'd heard his voice, but I've heard it many times since and I recognize it now.

"I can't guarantee that it was Rostaing's voice but I assume that it was because it was his mannerisms on the phone, his usual way of being gruff."

Rostaing denies the affair ever took place.

"That sounds like a pure fabrication if I ever heard one," he told the Daily yesterday.

"You're trying to buffalo me, I believe. I don't know what your talking about," Rostaing said.

Rostaing says he wouldn't

have the time to check the mail even if he wanted to, and says the only type of surveillance that goes on in the mail room involves access to the postage metre.

"I've spoken to the open house people many times, but I'm sure that I never said to them that I'm watching communist groups, except, I may have said such a thing in connection to groups that are attempting to send mail through our post office," he said.

However, he said he wasn't aware of any communist groups ever trying to post mail through McGill in the past.

An official of the Workers' Communist Party said he wasn't surprised that the administration was allegedly keeping the groups under surveillance.

"We expect this of them — that's why we keep our membership lists secret and don't use the internal mail," he said.

Todd Ducharme, president of the Students' Society, said the allegations, if true, "are a severe breach of individual freedom and liberty."

Ducharme also said he doesn't plan to take any action on the matter until he confirms the accuracy of the allegations.

Ukrainian demo

The Ukrainian Canadian University Students Union (UCUSU) will be demonstrating in front of Parliament in Ottawa this Friday to demonstrate against the Soviet Union's violations of the 1975 Helsinki Accord on human rights.

The Polish and Armenian students associations are also participating in the demo, which will subsequently proceed to the Soviet embassy. Those wishing to march for freedom may call Stephan at 259-4320 for details.

No easy answers to land crisis for new Zimbabwe government

by Wendy Jones

"It's the first-time I've ever been asked to replace Ian Smith, although I would have been happy to do so anytime in the last 15 years," international journalist Clyde Sanger told a crowd of 60 McGill students yesterday.

In a speech sponsored by the Debating Union and the South Africa Committee Sanger stressed that the most important issue in Zimbabwe today is land ownership.

Sanger explained that the title of his talk, "Zimbabwe: 1000 Years," stemmed from a statement made by Smith in 1970 that majority rule wouldn't come in 1000 years.

The former *Guardian* correspondent and editorialist for the *Globe and Mail* gave an overview of Zimbabwe to illustrate his point about land ownership.

When white settlers first began immigrating in 1890 their objective was to mine gold, he said. Until 1920, these settlers were primarily dependent on African farmers for their food staples.

"When whites began to shift into farming, especially tobacco, conflicts over land emerged.

"At this time several myths were perpetrated. One, that it was necessary for whites to occupy the land to intervene and bring peace among warring tribes. Also, they claimed that the Africans didn't want to farm the land anyway, because the land was essentially empty, when in fact blacks were being evicted."

In 1930, the Land Apportionment Act was passed ostensibly to protect African rights to occupied land. Half the land was given to the 80,000 whites and the other half was divided into "tribal trusts" for the 700,000 blacks. The obvious intent and result of this act was to dislocate thousands of blacks and thereby create large urban and rural labor forces.

"In 1960-61, a government report proposed that the Land Apportionment Act be scrapped so that uncultivated land owned by whites could be opened to black farmers for settlement. The land was going to waste," he said.

In the subsequent elections, a massive propaganda campaign launched by Ian Smith opposed the proposal of the current government on the basis that it would lead to a breakdown in segregation between blacks and whites.

"With 85,000 whites and only 12,000 blacks voting, the fate to the government was dismal."

When Smith declared independence in 1965, his primary purpose was to ensure these white land holdings.

During the turmoil of the 1970s that eventually led to Smith's downfall, tribal trust areas were left in ruins and over one million refugees fled to cities and neighboring countries.

Thus, the current situation faced by the recently-elected government of Robert Mugabe is a difficult one. The Zimbabwe constitution states that land will not be confiscated from

whites without just compensation.

"Mugabe doesn't have the funds to compensate whites and he has thousands of people to resettle, including 38,000 former guerillas," he said.

Sanger also pointed out that in the six months since the February election, little has been done about the land crisis and conditions are becoming critical.

Sanger concluded: "In the past they (Zimbabweans) needed moral support; now they need material support and if they don't get it soon... then I fear for the country."

Eco feminism seminar this weekend

by Rosemary Oliver

Nuclear testing, air pollution and uncaring policy-makers are ruining the world we live in. Women have a special role to play in attempting to change the continuing trend towards destruction of our environment.

This is the message behind eco-feminism, which combines the study of life and the environment and the study of women.

The Centre for Feminist Culture will be holding a series of four seminars on eco-feminism, beginning tomorrow night, and continuing every Friday through November 28. Topics to be discussed will include effects of nuclear radiation, other environmental issues and the role of women in social change.

The program is designed to

inform women of the eco-feminist movement and to create new links between women of common concerns, according to Dorothy Rosenberg, one of two women leading the seminars. Rosenberg has been involved with many environmental groups in the Montreal area.

"We hope to get women to feel that they as women have a particular power to change things," said Rosenberg.

"For the most part it's been men who have made policies, in terms of war and the arms race. Women look on technology in a different way, not as a solution to problems."

Rosenberg says the eco-feminist movement is gaining popularity in the world, but its progress has been a little slow in Quebec.

"Quebec women have traditionally been more concerned with home and family," she said.

"It's only in the last few years we're getting out of it."

Registration for the four seminars will take place tomorrow night at 7:30 pm at the YMCA, 1355 Dorchester West. The cost of the four seminars is \$25.

Benefit Dinner

Don't miss the South African Committee's benefit dinner this Saturday night at 6:30 p.m. in the union cafeteria. It only costs \$3.00 and you can pick up tickets from Sadie's or SAC members. Reggae music and good times abound.

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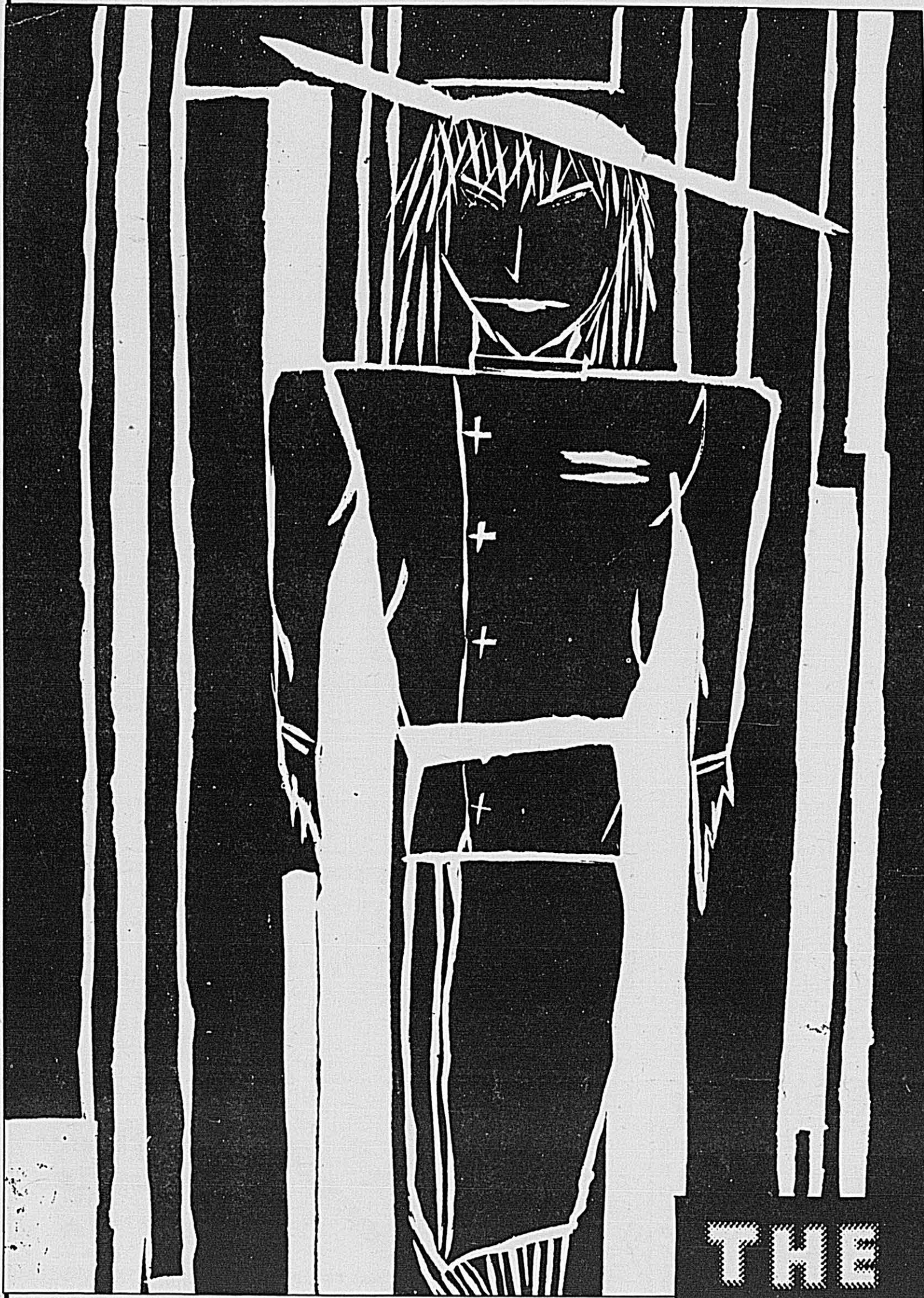
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THE
WEEKLY



Stuntman: Believing is Seeing

Gerry Turcotte

The Stuntman is an example of black comedy at its penetrating best and is a credit to all those involved in its production. It is also the result of ten years of planning and manoeuvring against the major film companies on the part of director Richard Rush to keep the film relatively non-commercial. Finally, Dito probably is one of the best films of the last decade.

Peter O'Toole, Steve Railsback and Barbara Hersey all lend their talents to a film which, in spite of its philosophical and intellectual strength, proves to be fast-moving, shocking, suspenseful and often hilariously funny.

Steve Railsback plays a paranoia-struck ex-G.I. who, while "on the lamb", is lured into the supposed safety of a movie project by director Eli Cross (O'Toole). Through the magic of movie make-up, Cameron (Railsback) is given a new identity and a new job: head stuntman in a war movie paying \$600.00 a stunt.

From here, the movie goes on to explore varying perceptions, realities, and along its course makes rather subtle comments on the inanities of war itself. In one scene, Cross decides that what is ordinarily referred to as the "conventional" must give way to the unusual and has Cameron Charleston on the wing of his plane after having escaped enemy fire.

Replacing the overly-sentimental with the ludicrous gives you the sentiment without the cliché. It also makes you wonder whether the ludicrous, when attached to war, isn't much more fitting.

Needless to say, the stunts in the movie are zany, and, on more than one occasion, downright impossible. However, as the pacing in the "movie within a movie" intensifies so too do the uncertainties. The audience is led to believe that Eli Cross' main concern is to his head stuntman (fittingly on the final stunt) everything in the film becomes increasingly distorted until finally every character within "both" films appears shifty and insincere.

Director Rush's *The Stuntman* is an example of tight plotting, intelligent scripting, and excellent casting. More than this, the film is an example of what can be accomplished when selling concerns are set aside and thought as a main concern is hoisted in status.

Noah Zacharin

A night at the discotheque or bar usually means being drowned in loud music, screaming like a Telecaster turned full treble to be heard by your date across the table, dancing frenetically (near-epileptically) with feet of air interposed between you and your partner, paying the price of half a bottle for half a glass, and returning home with empty pockets and numb ringing ears.

Those who have experienced the above scenario and desire a change in pace and a move to a place where whispers are audible can find solace behind the yellow door at 3625 Aylmer, just north of Prince Arthur, at The (you guessed it) Yellow Door Coffee House.

Once inside, and down the worn red staircase, you can settle down to enjoy 3 hours of music with no waiter/waitress hovering around your table hinting "either you buy, or bye-bye" after each set. After the show, walking home in these cold streets, you may find yourself whistling a sweeter tune, or hearing a gentler tune singing springtime in your ears.

This month The Yellow Door celebrates its 13th year of operation, making it the longest-running propender of folk music in Canada. The establishment saw its first performer in late October 1967, and has not stopped since, except for a brief period of renovation a few years ago. Chuck Baker, the proprietor, was in the audience that month in '67, became a coffee-vendor four days later and, in two months, was asked to manage the house. Thirteen years later, he too is still going strong.

In the basement that houses the coffee house, posters filling the wall hearken to those early days when such soon-to-be stars as Bruce Cockburn and Jesse Winchester saw action in the confines of The Door. At the far end of the room, past tables and chairs, is the

counter where, for 35¢, a cup of coffee can be had (compared to 10¢ in the beginning), and for 50¢, a piece of homemade cake.

The Yellow Door was initially a seven day a week operation with a variety of entertainment that included poetry on Tuesdays (Margaret Atwood and Gwen MacEwen were some of the early readers), jazz on Wednesday, and folk for the remainder of the week. In these days of the keen student, it's three days of folk and four of silence.

On Friday and Saturday nights there is a regular show with an opening act at 9:00, and two sets by the featured performer at 10:00 and 11:00. The Yellow Door is one of the few places featuring English folk music in Montreal, so work there is highly regarded among musicians. As a result of this competition, Baker can have his pick of the pickers so that only high quality acts see the spotlight. Despite somewhat sinking interest in folk music over the past few years, over 50 people turn up

each night, which, owing to the small size of the room, makes the place rather "intimate."

Sunday nights are reserved for that venerable institution — the regular Sunday night Yellow Door Hootenany — where, in the course of the evening, about twelve amateur performers step on the stage, play three songs and leave. The names of the performers are picked from a blue plastic bedpan (substitute-hat) and throughout the evening, names are pulled and trashy and/or terrific tunes are played, depending on Lady Luck. Chuck does most of the emceeing himself. His wife Jennie and daughters Katie and Jessica sometimes pick a name while dog Wolfe tears across the front of the stage as a performer is singing a mile-deep introspective song.

Admission on Fridays and Saturdays is \$1.75 for members and \$2.50 for non-members. Sunday's price is \$1.25 and \$1.75, respectively. One year membership can be purchased for \$5.00.

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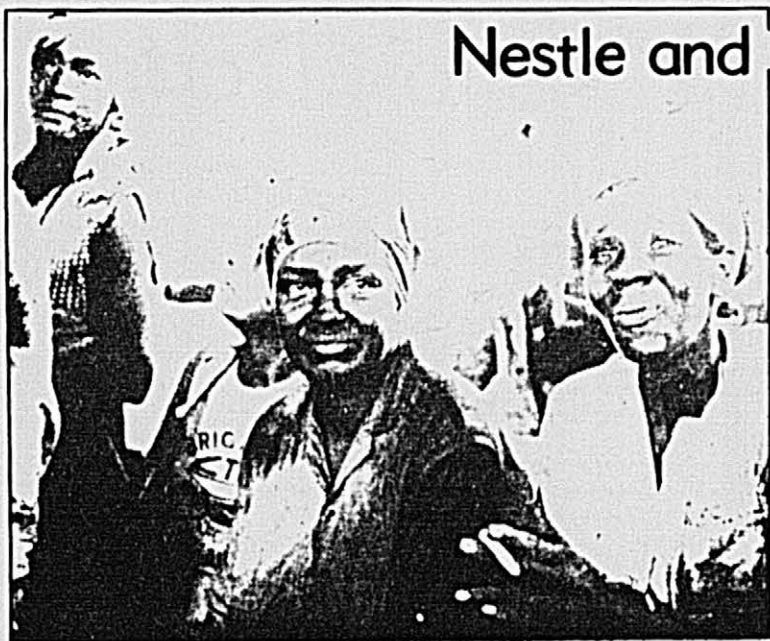
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Nestle and Borden milking Latin America

properly mixed.

Secondly, the mothers for the most part are from the poorest sections of society, and thus cannot afford to buy an adequate supply of the formula which leads to their diluting the formula so that it will last longer. This, needless to say, cuts down the nutritional value of it. Poverty usually means inadequate sterilization of bottles, the use of unpure water and no means of knowing the proper temperature needed to prevent bacterial growth.

This film gives more than adequate description and real life cases of the effects of the use of these formulas. The amount of children dying or suffering from malnutrition is growing every year. In Jamaica, for example the number of children suffering from malnutrition jumped 35% in the last few years, and out of 717 malnutrition cases in Kingston Hospital for Children, 714 of these babies had been bottle fed. If the child managed to make it past one year of age he will likely be either physically handicapped, mentally disabled or very susceptible to infection and disease...

The problems are complex. Some steps have been taken but much more is to be done. The multinationals come out with comments like the following to legitimize their actions: "We are not responsible for this state of affairs" or better yet "women of the Third World have the right to use these methods, not only white women have the right to keep their figures." Thus we know on whose shoulders the responsibility should squarely lie.

and Nestlé are causing the death of over 10 million babies under the age of 1 yearly in Latin America and these countries.

The film narrated by Roy Bonispeel first gives us an insight on how these corporations manage to sell their products.

The main tactics are similar to those in the west, that is to say, advertisement. Billboards are found in the major cities and more efficient means are used in rural areas. Women are employed as milk nurses and visit all new mothers to try and convince them of the benefits of the new product. Free samples are given and persuasion tactics are highly advanced.

The problem with this is that almost 90 per cent of the women who are approached are illiterate, and thus cannot read instructions. This means that often the formula is not

Arden Furlotte
The scene is one of a tropical clime where women carrying pots on their heads and nestling newborn infants in the folds of their weather beaten garments move slowly and gracefully across the white rocky sand into the nearby stream.

The only object which seems to break up the serenity and traditional beauty of the scene is that most of the children are not clinging to the warmth of their mothers breast but rather the glass bottle of baby formula, complements of Nestlé.

We are thus jostled into the harsh reality of the cultural and economic imperialism of the West on these underdeveloped countries. These terms however often are more than apparent in the film the *Formula Factor*. Here a number of large multinational corporations including Borden



Reactions in Suicide

José Martineau

Director Robert Redford's *Ordinary People* is the loyal adaptation of Judith Guest's novel of the same name. The film explores the aftermath of an attempted suicide without over dramatizing the subject but rather dealing with it in a very realistic fashion.

The story revolves around a teenage boy, his family and his reactions to their attention and the curiosity exhibited by his friends after the fact. All this is seen in a day to day context that alternates with the vignettes of the separate social lives of each family member.

Unlike the novel, the movie only treats the characters superficially giving us brief sketches without emphasizing their backgrounds, psychologies or motivations. Only secondary characters such as the psychiatrist are given more importance but then only to advance the narrative by, at least in this case, bridging the gaps between present day episodes and the boys' anterior life. The flashbacks, inserted short and sudden here and there, serve only to shed diffuse light on a

blurry incident, without adding much to the general understanding of the movie. Judith Guest's novel, on the other hand, is much more coherent and flowing without the superfluous little details (like the few romantic scenes) which seem to be thrown in only for good measure.

The cast is carefully chosen from a stock of actors with known experience in the dramatic field.

Flowing against the tide of all her previous roles, Mary Tyler Moore portrays the bitchy mother with ease, versatility and conviction and without her usual syrupy sweetness. Donald Sutherland, her counterpart, handles the overly concerned father with a timing which conveys the right attitudes at the right time.

It's the interplay between these two accomplished actors and their incredible performances (made possible by Redford's dubiously loose directing) that makes this movie well worth seeing. Neither of them overacts, and their personal attitudes toward suicide attempt help to fill in where the story is lacking.

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BODY LANGUAGE

Mime

Barbara G. Sarbin

Word association: what's the first thing that comes to mind when you hear the word "mime"? Marcel Marceau, an image of a white face, striped shirt, invisible ropes and walls? What you're thinking of is pantomime. The pantomime is the more well-known, commercial mime. The "pure" form is that of corporeal mime. Corporeal is to pantomime what ballet is to modern dance. It is the technique behind the movement, the backbone of the art of mime.

Marceau himself was a student of Etienne Decroux, the master of mime, and has become his most famous pupil. Marceau left Decroux's school of corporeal mime to form his own school, using his own style. He brought mime to the public, in a way never before so widely encountered. Using the structured, classical mime, he put together short, humorous sketches which were performed in the street. His pieces included accessible themes and situations, portraying the humour of daily life. In laughing at his characters, the audience laughs at itself. This style of mime has been more accepted than corporeal mime. Corporeal mime in its purist sense is a dramatic art played only through the body. No make up, costume or music. It is less performed and less understood.

The goal of corporeal mime, in the words of Decroux, is "to render spiritual fact by physical means." All movement is precipitated by thought. Through designs of the body indicating a mood, a character is propelled through a specific atmosphere, where each action portrays his mental reaction. Decroux's image of a corporeal mime is that of a mobile statue. The movements are by no means restricted to slow, contemplated gestures. The corporeal mime can create explosions of action as they relate to a desire or fear.

Mime is often confused with dance, especially since the movements can appear to be nothing but arbitrary designs of the body. Decroux emphasizes:

Each art has its own territory. Pantomime and dance are opposites. Dance is abstract and based on music. Mime is concrete and based on life. Dance flows like a stream. Mime moves with the natural plunge and lunge of the muscles. Dance is ecstatic and vertical, mime earthy and

horizontal. . . Mime is the energy it takes to turn the waterwheel; dance is the gay, spectacular splash of the excess water.

It may seem surprising, then, that the best school for corporeal mime in North America is located at 3673 St-Dominique in Montreal. Passing by, you would never notice that, amid the warehouses, behind an unmarked, heavy, green door, within a converted synagogue, lies *L'Ecole de Mime Corporel du Quat'Sous*. Founded in 1977, the school is run by Jean Asselin and Denise Boulanger who, after a brief internship in the dramatic arts, both studied with Decroux for five years. They are the school's principal teachers and, at the same time, actively participate in a troupe that they founded known as "Mime Omnibus." Beneath the stained glass ceiling and within an airy studio lined with mirrors and curtains, students spend an hour and a half on technique and a final half hour on improvisation.

The technique divides the body into head, neck, chest, waist, and pelvis and articulates them through the different lines of space. Inclinations, rotations and translations of the separate parts take place on a two-dimensional, horizontal plane, on a plane of depth, or on the diagonal plane where the gestures become three-dimensional. These create designs of the body to indicate a mood or train of thought. The dynamic rhythm placed on the movement communicates the atmosphere through muscular tension and release. Stylized walks and turns move the person, in the character, through space. Gestures of the arms and hands evoke a manipulations of real or imagined objects.

The improvisations include solos, duets and group work. Originally, neutrality is sought after. It is

necessary to begin with a clean state in order to draw a character. The slightest arch or slump could indicate a personality. The idea is not to be monotone or robot-like, but rather to be simply yourself, open and clear. The next stage is an inventive exploration of causalities. A quick sharp movement from one person causes another to react in accordance with that sharpness. There are varying degrees of gestures in "shock" and reactions in "resonance." These improvisations provide portraits of relationships, beginning with two people and moving on to group work. The philosophy behind corporeal mime becomes an integral part of the classes, being essential to the study.

To the newcomer, the jargon and theories seem almost incomprehensible. But once the technique has been seen as it is applied to performance and creation of mime pieces, it all becomes more clear. In their pieces, the seven members of Mime Omnibus have expanded the boundaries of corporeal mime. They begin with pure mime and add human qualities and emotions. There is a lot of character work involved, with the troupe portraying different stock types as are found in the theater of Commedia dell'Arte. There is not always a definite plot. It is the message and the personalities which are clear. This is not a game of charades: simplicity is important for the situation to be easily recognized, and the theme can be a common experience.

To see corporeal mime is the only way to know it for what it is, to distinguish it from pantomime. To apprehend corporeal mime through the study of it, however, is to understand how thought can be expressed as if the body were an extension of the mind.

Student Bodies

Emily Earle

Students are jumping around like jungle bunnies at Royal Victoria College (RVC). They're not auditioning for *Jungle Book*, they've found a new and exciting way to keep in shape: Dancercise.

Dancercise is a series of dance classes being offered at RVC by McGill graduate Lorna Kertland. Kertland describes the class as a "rhythmic fitness class, a combination of movement, music and dance."

The class hour is divided into three twenty minute segments. During the first part of the class, classical music plays while the women perform slow exercises to stretch and relax their bodies. Then, the tempo speeds up with reggae and Latin American music and the participants pursue the aerobic part of the course: kicking, jumping and generally improvising dance steps. The last portion of the class is spent on the floor, exercising specific parts of their bodies. Then, to shake up all those tight muscles they do a light, fun dance.

Students expressed their enthusiasm for their sessions with Kertland. One spoke of it as "an outlet that we don't have elsewhere." Another complimented the workouts and said, "You have to feel that you're challenged and you are."

Kertland first began offering classes at McGill in the spring, but her

business was established previous to this. Working in church basements and then in the Harlequin disco club, its off hours, Kertland's classes rapidly drew attention. At present, she has ten classes per week, most of which are attended by working women, including some McGill faculty and graduate students. Because RVC allowed her to use their facilities, Kertland is now offering classes

...own Body



Pieds Nus

Heather Tisdale

Pointepienu Inc. is a Montreal dance troupe which combines classical and modern dance techniques. This fusion is aimed at exploiting the dancer's emotions as well as his technical skills.

The name of the company explains the thrust of the company — *pointes et pieds nus*.

Founder and artistic director of the company Louise Latreille writes "I am developing my own personal approach which is the basis of my choreography."

Bawdy Body

Carleen Carroll

The screen is empty. Slowly a cameo picture of a woman appears. There is a montage of the picture and a stampede of elephants. We see a woman flung to the ground and trampled by the elephants. A white cloud bursts open on the screen and we hear a baby crying.

This is the explanation of the birth of John Merrick and how he came to be known as the elephant man. In this emotionally draining film and in the story's parallel Broadway version, we learn the true history of this sideshow freak who lived in London between 1866 and 1890 as he was chronicled by Sir Frederick Treves in *The Elephant Man and Other Reminiscences* and Ashley Montagu in *The Elephant Man: A Study in Human Dignity*.

John Hurt (*Midnight Express*) plays the crippled Merrick in the recently unreleased film version but is virtually unrecognizable in layers of make up. Merrick also appears dumb and afflicted by chronic bronchitis at times, yet is actually quite refined and educated with almost feminine qualities at others.

The appearance of David Bowie in Bernard Pomerance's stage adaptation of *The Elephant Man* story has been one of Broadway's biggest attractions. Bowie's distinctive and overpowering stage presence has brought him the realization of his goal to be acknowledged as a total performer.

David Bowie relies heavily on his earlier experiences with the Lindsay Kemp mime troupe and his androgynous, almost feminine appearance adds greatly to the image of Merrick as a gentle, quiet figure.

The struggle of both these actors to prove that there is a human being behind their two different interpretations of Merrick's hideous surface appearance is the essence that rivets the story into more than the standard tearjerker. The film is two and a half black and white hours of human cruelty, human misery and human depression at its worst. The play is a touching interactive display of the same.

Without the benefit of theatrical makeup, Bowie must nevertheless constantly give the image of a cripple with a twisted figure and limping walk. Bowie's high-pitched voice becomes distorted and stricken as the part demands; his right hand is always twisted; his right hip continuously and uncomfortably shifted.

The only hint of his physical grotesqueness is given by the slides of the real John Merrick which are shown to the audience. This image never leaves the audience's mind so, according to playwright Bernard Pomerance any attempt by an actor to reproduce Merrick's appearance and speech would be counterproductive.

As Treves the physician, Anthony Hopkins rescues and befriends Merrick in the film version after he has been beaten by his "owner" Bytes (Freddie James). Treves is continually struggling with his emotions, wondering whether he has provided Merrick with kindness and decency or has turned him into another spectacle for the benefit of the upper class society.

Anne Bancroft gives a credible performance alongside Hopkins as the actress who, in a very powerful and touching scene, plays Juliet to Merrick's Romeo. At the scene's end, she kisses Merrick and exclaims, "You

aren't an elephant man. You're Romeo."

However, the scenes of compassion and kindness in *The Elephant Man* stories are far outweighed by the horrible scenes of human cruelty. Merrick is abused by a group of drunken skidrow types who have paid highly to see him in his hospital room. He is drenched with alcohol and forced to kiss women who are repulsed by him. Finally, he is forced to look at himself in a mirror (which have been kept away from him) only to scream in fright and agony.

"I am not an animal! I am a human being! I am a man!" are his pleading words as he is mobbed by crowds at a London station. Merrick is rescued by police and returned to London hospital where he lived comfortably until his death, becoming the pet of the aristocrats, attending the theatre and having teas.

Herein lies the irony of the story. In this sense Merrick still remains a freak even though he is being received and entertained by upper class society rather than the degenerate carnival revelers.

Merrick also contributes a lasting memory to society: his model of St. Philips church. As he concludes his work on this masterpiece, he finally wills himself to lie down to sleep. In

this sense he has finally become like all others.

As well, Bowie presents a sentimental figure during the building of the church model. This is a central metaphor that dominates both the film and the play. At the end of each scene we see Merrick adding another piece to the model. As the model is finally completed so is the life of John Merrick. (The model of St. Philips church can be seen today in London hospital near Merrick's bones.)

Director David Lynch (*Eraserhead*) has given us a fine cinematic impression of how aristocratic society reigned over that squalor of London that, unlike them, took delight in side show freaks. He also provides touching moments of Merrick's relationship with his mother who he knows only through a cameo photo.

The film takes full advantage of its license and is accompanied by a disclaimer which states that it is not based on the Broadway play but these are trivial matters when viewing the film as a whole. Its value lies more in its testing of human emotions against incredible tragedy, in its unusually jolting and emotional drama, and in its testament to the human condition. All these are considered and are very evident in Hart's film performance and in David Bowie's stage interpretation.



The Weekly photo/Chris Hing

reduced rate for students.

Kertland said she has heard that many students were disappointed by long lineups for the instructional athletic classes offered at the gym. As such, she welcomes any frustrated newcomers to join her.

Classes are being offered most noon hours and evenings in the reading room at RVC. Lorna Kertland 932-6031.



d Body Suits

or the company."

Each performer has a thorough grounding in classical dance as well as modern. Not only does the company use the medium of dance but it also uses rhythm, voice, acting and mime for its expression of "exact emotion."

Pointepienu also runs a dance school, which now has 300 students.

Pointepienu will be giving a free performance in the Player's Theatre at 1 PM today.

Fairies, Flutes and Dragons

Rona Unrau

Medieval art. The phrase immediately brings to mind fairies and flutes, dragons and damsels in distress, or as Northrop Frye would say, "the displacement of myth in a human direction." In other words, boring.

This is not the case, however, with *Medieval Selections*, to be presented by the McGill Theatre Laboratory and Ensemble Sanz Cuer, a musical group, this weekend.

In attempting to simulate the Medieval style of theatre, the group has produced an almost avant-garde atmosphere. Bleachers for the audience have been placed on stage while background scenery and props are practically non-existent. Both the extremely limited number of spectators and their

proximity to the actors make the plays much more personal. The actors' faces can actually be seen since the back row is only three seats away from the action.

At first, the show may appear to be a dramatized history lecture on the Middle Ages, but the narrator becomes essential in explaining how each short play relates to the others, forming the "cycle" which was a Medieval tradition. Most of the plays concern Biblical stories which stress moral points, yet they also contain comical elements. The slapstick fight between Mr. and Mrs. Noah and Cain's "Kiss my ass!" to Abel in the midst of rather poetic dialogue are prime examples of this while another scene involving

a wily sheep thief named Mak can be taken as pure farce.

The more serious moments generally provide an intense, primitive portrayal of the Medieval religious view. However, few dramatic scenes lose their effectiveness because some of the actors have problems delivering their lines smoothly. This is due partly to the script's awkward rhyming meter. I challenge



anyone to repeat "And if I may there shall I be/Where God's eye will never see", without making it sound like the latest edition of Mother Goose.

Excusing the worn-out cliché, Allain Lallouze has to be the actor who steals the show. Hilarious as a bumbling Noah or scheming Mak, he demonstrates his ability to adapt to a comical character minutes after performing a tragic, moving part. His face is like a mirror: eyes glistening with tears in one scene; contracting to complement an evil scowl in another. Many others, such as Michael Wener (the suspicious shepherd) and Beatrice Cymbalista (a conspirator), also prove

themselves to be very talented in a certain role, yet none are as adaptable and versatile.

Unfortunately, the Ensemble Sanz Cuer has not yet been seen and therefore cannot be spoken for. They are scheduled to begin the program, performing for 45 minutes before the plays commence. Even without seeing them, however, the combination of an unusual form of drama and a journey into a past culture makes *Medieval Selections* enjoyable.

Medieval Selections opens November 6th and runs for three evenings in Moyse Hall, Arts Building. Showtime is 8:00 p.m. and admission is \$2.00.

Holyoke Women

Matthew Sanger

Despite the American elections and the rain, the Tuesday night opening of *Uncommon Women and Others* drew a large audience. They were well-rewarded for their attendance: *Uncommon Women* is the type of play that draws a lot of short but hard laughs; its dialogue is both witty and urbane.

The author, Wendy Wasserstein, does for a women's college in New England what Woody Allen does for the New York movie scene: she has her characters portray neuroses which the audience can both laugh at and identify with.

The strength of the play is in its characters: nine students, a house mistress at Mount Holyoke College for Women, and five "grown-up" women meet six years later to remember it all. The last scene serves to frame the play as a whole and we are left to decide to what extent the women have grown out of the small world of Holyoke.

At Holyoke, the girls become aware of the outside

world in the form of two preoccupations: the first, a concern for their future, provides the neuroses while the second, men, provides the laughs. Good, gutsy laughs at that: Wendy can be much ruder than Woody.

A voice off-stage opens each scene with a blurb extolling the refined and "uncommon" education that Holyoke offers its students. As we get to know the characters better, the voice becomes effective as both an ironic device and as an emphasis of the apprehension with which each student faces her imminent graduation.

The characters cover the gamut from Susie Friend, a sorority suck, to the sleazing and swearing Rita. The entire cast gives an even, strong performance. My quarrel with the play is its restricted appeal — it may be lost on women or men unacquainted with the world of Holyoke.

This Tuesday Night Café production continues until Saturday. Performances begin at 8 pm. Admission is \$2 and \$3.

GEORGE LUCAS and FRANCIS FORD COPPOLA

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A FILM BY AKIRA KUROSAWA



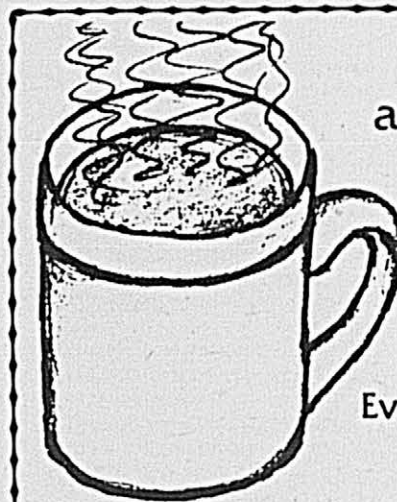
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PARISIEN and KENT CINEMAS
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After class,
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a warm mug
of cocoa, and
furry-footed
people . . .

Every Thursday, 3-5 pm
beginning Nov. 6

at the Newman Centre

3484 Peel St.
392-6711

Today

Thursday

Ukrainian Students

The Ukrainian Cocktail Hour will be held today at 4 p.m. in Gertrude's. Item to be discussed will be tomorrow's demonstration in Ottawa and our upcoming Dance. All pure-wool Ukrainians and those not so pure are asked to attend.

Gay Men and Women of McGill

Not to be missed; discussion on Druid religious practices, witchcraft and Voodoo. Demonstration upon request. Tonight, 7:30 Union 425/426.

Women's Union

General meeting at 6:00 in Rm 423. Outcome of Women's Week and plans for the future will be discussed. Attendance mandatory.

Scrivener Magazine

The group will assemble in Gertrude's at 5 p.m. for cocktails before proceeding to the bi-monthly "burning in effigy" of every major Canadian publisher. Bring your own marshmallows.

McGill Student Zionists

Meeting today at 4:30 p.m. (at Hillel 3460 Stanley). Everyone is welcomed to help out for Jerusalem Day. Tonight at 8:00 p.m. (at Hillel) the 'Chug Aliyah' will meet. Anyone who has any questions or would like to talk to other students who might live in Israel is welcomed.

Hillel Student Society

"La Soirée Méditerranée", today at 8:30 p.m., 3460 Stanley. Coffee house with Janie Resplitz. For more info. 845-9171. Cost: \$2.75 with discount card; \$3.25 without.

McGill Ski Team

This is the BIG one, last meeting before the ski sale, at 5:10 PM in room G-20 of the Sir Arthur Currie Gym. Also the date for withdrawing from the training camp

without loss of your deposit is fast approaching. ALL members are *strongly* urged to attend.

New Age Teachings

Studies in Consciousness — the sub-conscious, conscious and super-conscious mind. More about the Great White Brotherhood, the Ascended Masters, and the dark cycle tonight at 7 p.m. in room B01 of the Student Union.

The Anthropology Student's Association Proudly presents "Uchi & Soto: Inside and Outside in Japan". An informal talk by prof. Margaret Lock, Thursday Nov. 6, 12:00 - 1:30 p.m. LEA 820. Delicious "SATSUMA - JIRU" soup served for a donation.

McGill Film Society

Presents KING OF HEARTS tonight at 8:00 in FDAA.

Hillel Student Society presents:

Gala Casino and Dance, Saturday at 8 pm, Concordia University, SGW Campus, 1455 de Maisonneuve W. (corner Bishop) Room H-651. Bar, dancing and casino profits will be donated to persecuted Jewry. Sponsored by Hillel. \$3.00. Info: 845-9171.

Job Interview Skills Workshop

A great opportunity to practice interviewing skills before a video camera for immediate feedback. 12:00 - 2:00 p.m., Powell Student Services Bldg., 3637 Peel St., Rm. 301.

World Hunger Committee

Important meeting tonight from 7 pm to 7:30 in Union Room 425. Come, donate a half-hour to ending world starvation.

School of Social Work

Mrs. Nomvula Mletwa, a black Social Worker from South Africa, will speak at the School of Social Work today at 2:30 p.m. She has been involved in various capacities, in fighting for black rights. Students and faculty members are invited. Room 326, Wilson Hall, 3506 University Street.

ASUS

Council meeting, 6 pm, Union Room 310. Open meeting

PSI Upsilon

Everyone is welcome to enjoy an evening of good music and of games (backgammon, chess, cards) at Psi Upsilon, from 9:30 p.m. 510 Pine Ave (across from the gym.) Beer served.

McConnell Hall Residence

Presents a HIT party. Friday, November 7, 9 p.m. - 2 a.m. Shots and beer will be served.

International Folksong Night

will be held at Sir George Williams' Campus at H-101, Nov. 7th, Friday beginning at 8:30 P.M. Admission is \$1.50. Everyone is invited.

Seminar in Northern Studies

"James Bay Geology and Associated Problems". Mr. J. Levay, Assistant Head of Department, Department of Geology and Soil Mechanics, Société d'énergie de la Baie James, Montreal will speak Friday November 7, 2-3 p.m., Room 24, Purvis Hall, 1020 Pine Ave. W.

Developing-Area Studies:

Professor Dante Caputo, Centro de Investigación sobre el Estado y administración, Buenos Aires, on "Current Perspectives on Politics in Argentina" at

3:00 p.m. Room C103E, Macdonald-Harrington Building.

Course Evaluation Committee

will be having a very important meeting Friday November 7 1980 at 2:30 in room 302 of the Student Union Building. A representative from each arts and science department is urged to attend whether or not they have participated in course evaluation before.

Tuesday Night Café — Auditions

For the production of *One Act Plays* by Tennessee Williams. 4:30 - 6:00; Room 106, Morrice Hall.

Friday

Eco-feminism Seminar

The Centre for Feminist Culture is presenting a series of four Friday workshops on Ecofeminism, Nov. 7 - Nov. 28. Registration fee for four Fridays is \$25 and is Friday night at 7:30 p.m., YWCA, 1355 Dorchester West. Tomorrow's topic: Issues of Survival — Nuclear Radiation. Videotape with Helen Caldicott and discussion.

The Student Ombudsman

will be holding special office hours today from 9 AM until 2 PM. Your chance to meet and discuss complaints and problems related to the bureaucracy with your ombudsman. Union 414 just upstairs from the cafeteria. Confidential service.

McGill Armenian Students' Association Get together today 4:00 - 6:00 P.M. in Room 425/6. All interested please attend. Refreshments will be served.

The McGill Film Society Presents

Friday, November 7th

"AGUIRRE (THE WRATH OF GOD)"

7:00 & 9:30 pm Leacock 132 \$1.25

SATURDAY, NOVEMBER 8th

"DR. ZHIVAGO"

5:30 and 9:30 pm Leacock 132 \$1.50

OLD MCGILL

'81

In order to accommodate those who were turned away because of the long lines at Van Dyck & Meyers Studios, the photographers will be in the Union Building this week, **TODAY & TOMORROW**, from 9:00 AM to 5:30 PM.

INITIAL SITTING FEE: \$12.95
COST OF BOOK: \$ 8.00

Students' Society BY-ELECTIONS



TO BE HELD

WEDNESDAY, NOVEMBER 26, 1980

(ADVANCE POLLS — NOVEMBER 25, 1980 — PLACES TO BE ANNOUNCED)

NOMINATIONS ARE HEREBY CALLED FOR THE FOLLOWING POSITIONS

*SENATE	MEDICINE (incl. Nursing & P & OT)	1 REPRESENTATIVE
	MUSIC	1 REPRESENTATIVE
	GRADUATE STUDIES (Professional)	1 REPRESENTATIVE
	RELIGIOUS STUDIES	1 REPRESENTATIVE

NOMINATIONS CLOSE TODAY AT 4:30 P.M.

CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:

SENATE

Candidates must be members of the McGill Students' Society and

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105 3480 MCTAVISH STREET.

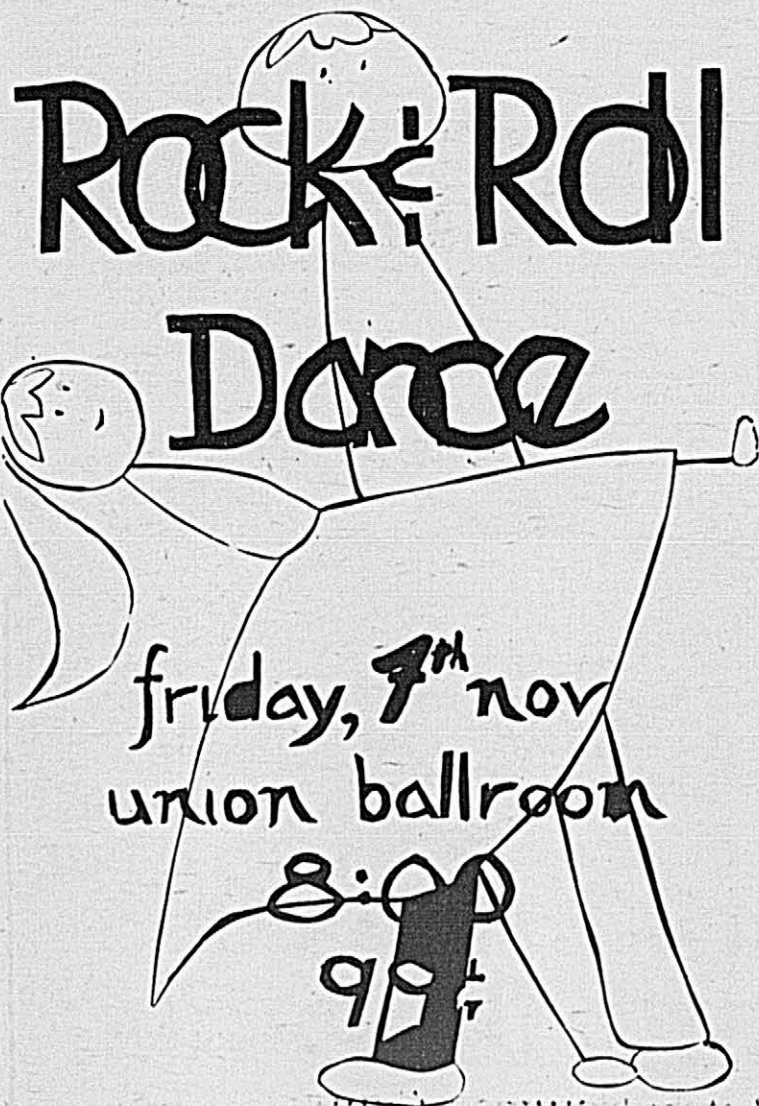
ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE, TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

*CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

4:30 P.M. TODAY, NOV. 6, 1980
C/O, MISS NICOLE MACKENZIE

PETER MacARTHUR
CHIEF RETURNING OFFICER



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PARTY



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Last call for memberships in the

McGILL UNIVERSITY TENNIS CLUB

We will play at
Tennis 13,
in Chomedey, Laval.

Come up to Room 402
of the Student Union
or call 392-8901.

We need 100 members by November 14.

Cost: \$20.00

MEDIEVAL SELECTIONS

AN EVENING OF MEDIEVAL MUSIC AND THEATRE



McGILL
DRAMA

Nov. 6, 7, 8

8 pm.

Moyse Hall, Arts Bldg.

tickets: \$2.00

available at the Student Union

Box Office or at the door

reservations: 392-8926 or 8928



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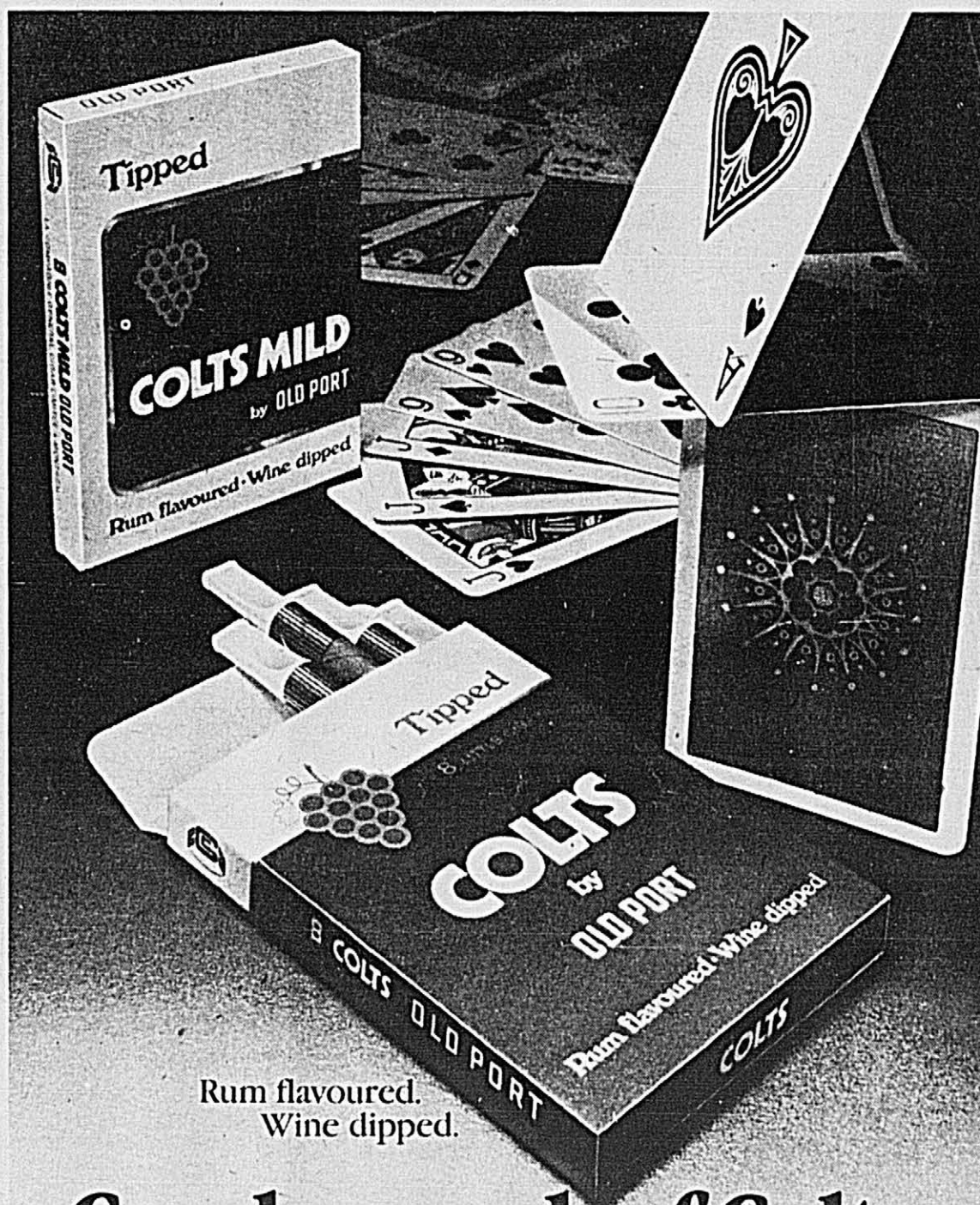
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Rum flavoured.
Wine dipped.

Crack a pack of Colts along with the cards.

Redmen Invitational this weekend

AIA makes Redmen repent, 116-56

by Michael Roche

The Athletes in Action (Canada) basketball team defeated the McGill Redmen 116-56 Wednesday night, but the basketball was really only part of the story.

This collection of athletes from such basketball powers as Old Dominion, Iowa State, and the University of Southern California, plays the game only as a means of getting your attention, then they hit you with their real message.

Head coach Rle Nichols explained, "Pro sports have been used to promote anything from panty hose to Regglevision. We felt that we could use sports to promote the word of Christ... that's why we feel that we need a high calibre team. If we had a team that could not play well nobody would pay much attention."

AIA star guard Harry Sheehy echoed the words of his coach: "We talk to the crowd at half time, sometimes the crowd is receptive and polite, like tonight, but sometimes the crowd can be very rude. We can't be affected by this because God said that there will always be a reward for spreading the word of the Lord..."

Needless to say, the AIA squad is not your average basketball team! Its schedule covers the entire year. In September AIA begins training for its season of over 50 games, and that doesn't include only shooting jump shots and running offences. The sermons that the AIA athletes at half-time have to be practised as well.

In May the AIA team focuses on high schools and conducts clinics in two or three schools a day. After two months of this the team returns to its home base in Abbotsford, British Columbia, and conducts basketball camps throughout the summer, then the cycle repeats itself.

As you can well see, there are no fancy cars nor fat contracts for these basketball gypsies.

Returning to the game of basketball, McGill got off to an exceptional start with forward Willie Hinz hitting everything in sight. With 16:18 left in the first half the Redmen trailed the taller, more experienced team by only three points, 16-13.

Any hopes that the Redmen had of pulling the greatest

upset since Pepto-Bismol was invented were dashed when AIA scored 30 of the next 37 points.

McGill coach Butch Staples used his entire bench in the encounter, preferring to give his players added experience rather than trying to keep the score close, and against AIA, close is 30 points.

At halftime the score stood at 63-21, with 6'7" forward Melvin Williams leading the way for AIA with 16 points. Hinz was high man for McGill with 10 points and 6 rebounds.

In the second half the Redmen got over some of the jitters they had from playing such good competition, and while they did not close the margin they began to make pretty plays around the basket.

Emblematic of the Redmen game was the play of 5'10" guard Ian Mills. Although Mills had not seen considerable floor time this season, he came in and brought the ball upcourt against greater pressure than he will face at any other time this season.

With 5:30 left in the game, Mills hit a 20-foot jumper over a leaping Mel Williams to score his first hoop of the year.

After the game, Sheehy commented that he was pleased: "We rebounded well, ran a little and worked on our outside game, and McGill was great. All we can ask is that a team hustles and they certainly did that."

Redman Willie Hinz said, "I really enjoyed playing them. We learned a lot, like crisp passes. A loss like that won't hurt us... We should aim at being as good a team as they are."

This weekend the fourth Annual Redmen Invitational gets under way with teams from University of New Brunswick, York, and Franklin Pierce (New Hampshire) visiting McGill. Tomorrow night the action gets under way at 6:30 with UNB led by 1978-79 TSLU freshman all-Canadian Scott Devine, facing York University and Moser Trophy winner David Coulthard.

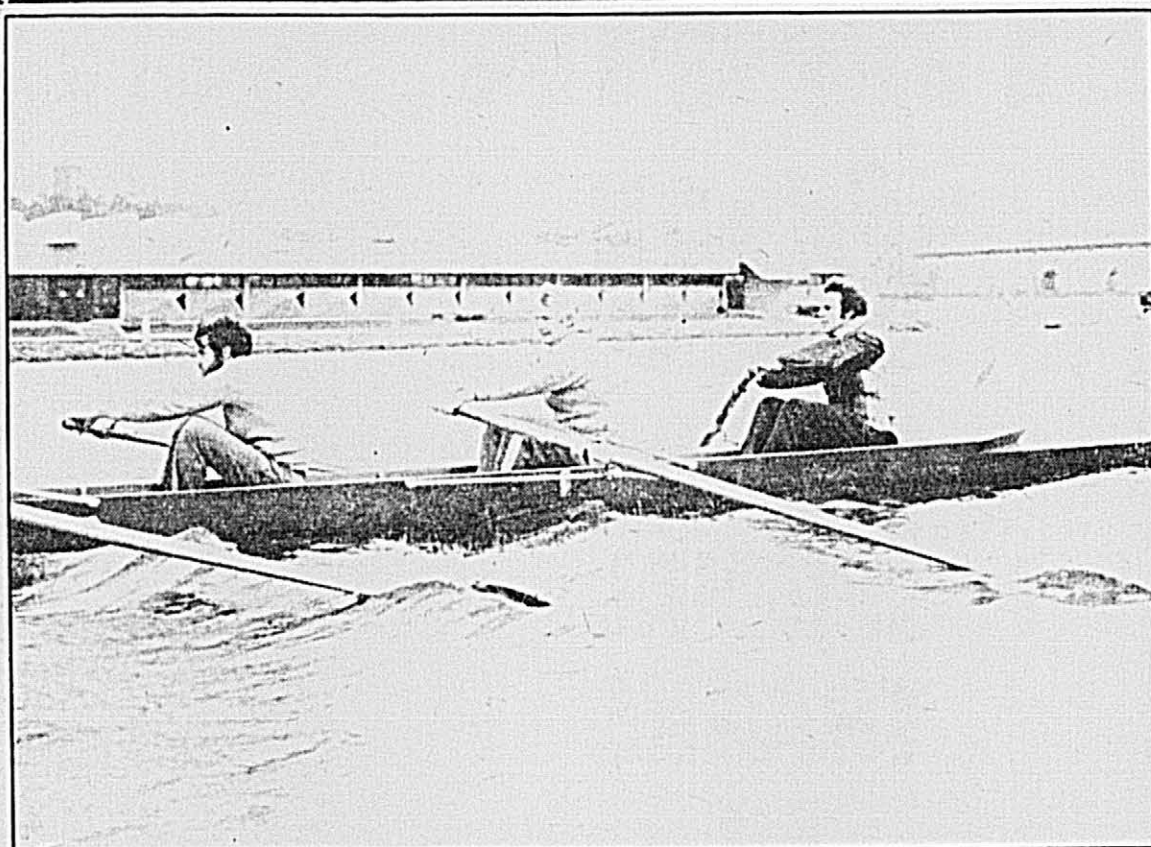
In the second game Franklin Pierce, last year's NAIA District 5 (New England) champions led by all-Conference players Greg Trotman and Larry Leach face the Redmen at 8:30 pm. The action continues on Saturday at 2:00 pm and Sunday at noon.

Redmen Invitational Sked

Friday:
18:30h York vs UNB
20:30h Franklin Pierce vs McGill

Saturday:
14:00h York vs Franklin Pierce
16:00h UNB vs McGill

Sunday:
12:00h UNB vs Franklin Pierce
14:00h York vs McGill
Martlets are at Carleton Invitational Tournament this Weekend



Dailyphoto / Rafael Mamari

Principal David Johnston joined McGill oarsmen for an early morning workout Tuesday.

McGill scullers: a briny lot

by Elise Ayles

and Louise Edmonds

They have become adept sleepwalkers who stumble to the Metro at 6:00 am and dash back three hours later to make 9:00 am classes. A durable bunch, they have come to respect the elements (indeed, it snowed one morning), tolerate

the seagulls (only team members can fully appreciate this), but above all, they have come to love their sport. They are the McGill rowing team.

Team practices began September 17 at Boucherville, an hour's metro ride from campus, with an enthusiastic 150 members. Early morning workouts coupled with limited equipment for such a large number reduced the figure to 33. Those few, however, benefited greatly from use of world-class facilities.

With the persistent efforts of team organizer Rob Baxter and coaches Jeff Craig and Jeff Shaw, the team was granted access to the Olympic Rowing Basin at Man and His World beginning October 2.

Since then, the three novice eight crews — one of which is women's and one men's four crew — have been training consistently, five mornings a week, under the encouraging direction of their experienced coaches.

Craig, the women's coach, has been rowing for nine years during which time his team won

the Canadian university championships. The men's coach, Jeff Shaw, arrived from the States where he had been associated with rowing for five years.

On Friday, October 31, the crews departed for the Canadian Interuniversity Athletic Union (CIAU) final at the renowned Henley course in St. Catharines, Ontario. The handicap of borrowed equipment in a competition against eight more experienced boats posed a real challenge to the McGill rowers.

Despite broken oarlocks and slides experienced during the heats, all McGill boats finished to the good-natured cheering of all teams present, an admirable effort by all three boats.

Although ice will soon cover the basin, the team will continue its workouts at the Olympic indoor tanks. This consistent winter training will undoubtedly put McGill a boat's length ahead next spring and thus mark the beginning of the end for the hitherto determined, but doomed, "drunken spiders."

Redmen drag Queen's, 88-81

Last Saturday evening the McGill Redmen basketball team travelled to Kingston to face the Queen's Golden Gaels. After a first half in which the Redmen committed 15 turnovers and shot very poorly, McGill rebounded to post an 88-81 victory.

Sloppy play hindered the Redmen in the first half and Queen's, which the Redmen had defeated 107-81 just one week earlier, led 43-38.

The second half was a different story, however, as the Redmen cut down their turnovers to eight and shot at a 55% clip. The Redmen were up by twelve points with but two minutes remaining in the game and even though the Gaels cut the margin to seven with some nothing hoops, the issue was never in doubt.

Center Rick Rusk, who made five of his last six shots, was high man for the Redmen with 29 points and 11 rebounds. Forward Willie Hinz chipped in with 17 points and 10 rebounds, while Ron Penston and Sylvain Castonguay sparkled off the bench with 16 points and 11 rebounds between them.

QUAA Hockey Standings

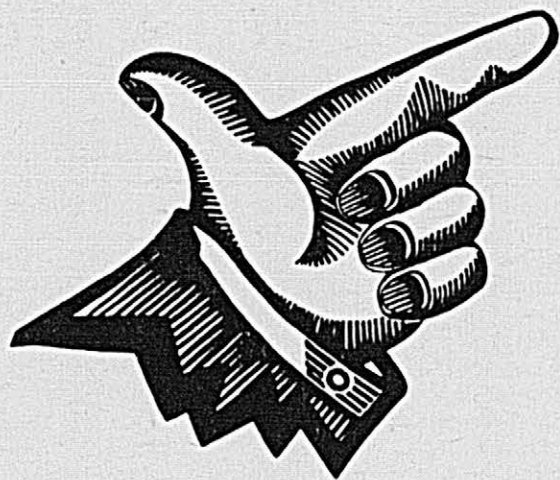
	GP	W	L	T	PF	GA	Pts
Concordia	5	5	0	0	40	10	10
Laval	5	3	2	0	31	23	6
Ottawa	5	3	2	0	27	25	6
McGill	3	1	2	0	13	24	2
UQTR	3	1	2	0	10	15	2
Bishop's	3	1	2	0	8	17	2
UQAC	4	1	3	0	13	21	2

Saturday's Game

UQTR at McGill Redmen, 1900h, McConnell Winter Stadium

THANK YOU

SPECIAL THANKS TO

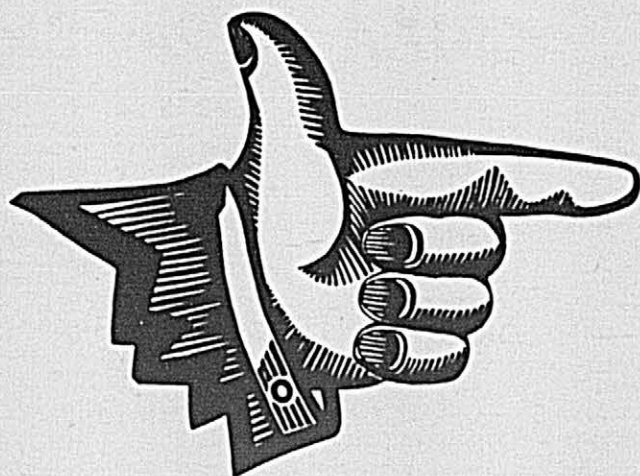


From the co-ordinators of
Open House 1980,
a million thanks to all
of you who made Open House
possible and a great success

- the hard-working committee members.
- the helpful information booth staffers, tour guides and race volunteers.
- staff and students who organized and manned their department's display.
- staff and students who put on the marvelous program of special events.
- staff and students who helped make the weekend a success in every way.

**We couldn't have done it
without you!**

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